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THE

HAND-BOOK

FOR

MODELLING WAX FLOWERS.

THE
H A N D - B O O K
FOR
MODELLING WAX FLOWERS.

DEDICATED, BY ESPECIAL PERMISSION,

TO HER GRACE, THE

DUCHESS OF NORTHUMBERLAND.

BY

JOHN AND HORATIO MINTORN.

LONDON :
GEORGE ROUTLEDGE, 36, SOHO SQUARE.

1844.



LONDON:

RICHARD WILLOUGHBY, PRINTER,
86, Aldersgate Street.

TO HER GRACE, THE
DUCHESS OF NORTHUMBERLAND,
TO WHOSE
ENCOURAGING PATRONAGE

WE ARE DEEPLY INDEBTED,

This Small Volume

IS, WITH
HER GRACE'S CONDESCENDING PERMISSION,
MOST RESPECTFULLY DEDICATED

BY HER GRACE'S

EVER GRATEFUL

AND VERY HUMBLE SERVANTS,

JOHN AND HORATIO MINTORN.

36, SOHO SQUARE,
AUGUST, 1844.

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THE HAND-BOOK
FOR
MODELLING WAX FLOWERS.

PRELIMINARY OBSERVATIONS.

It has, for some time past, been our opinion that a Hand-Book, devoted to the fascinating and popular occupation of MODELLING FLOWERS IN WAX, was a *Desideratum* not very easily supplied, except by those who from long practice, constant study, and application, were enabled to afford the necessary information.

We have been for some years favourably known to the Nobility and Gentry, who although aware that our productions were those of *youthful* hands, have honoured us by their Support and Patronage, and we venture on the task of producing a Hand-Book with the diffidence befitting young authors, if we may presume so to designate ourselves.

From experience we can avouch that our employment has insensibly led us to a love of Floriculture, and study of Botany, whilst our Pupils have, in repeated instances, avowed that, so elegant an occupation as the fabrication of Flowers in Wax, not only called on them for the exertion of their best ingenuity, but

materially aided in obtaining a knowledge, taste, and judgment of the Harmony of Colours ; such being always apparent in the productions of Nature. . . .

The study of the Art we profess to teach, in no way interferes with a taste for copying in Oil or Water Colours the beauteous productions of the Floral world ; on the contrary, we feel well assured that a Pupil accustomed to model the various portions of a flower, from the delicate *Stamens*, found in the Many-flowered Myrtle, covered with its minute *Farina*, to the bold and splendidly articulated leaves of the *Magnolia*, could, with a confidence arising from an intimate knowledge and constant imitation of detail

follow, not unworthily, in the steps of that marvellous delineator, VALENTINE BARTHOLOMEW, or his industrious fellow-artist, HUNT.

Flowers whose existence are of short duration are more easily portrayed in Wax than on paper, or canvas.

The fragile and lovely *Convolvulus Major*, would lose its pristine charms, and curl itself up never again to disclose its beauties ere an Artist could grind or spread his colours upon the palette ; whilst we, having our material previously prepared, could with ease imitate the graceful shape, and richly varied tints so much to be admired, yet so speedily lost, by the brief time allowed for the duration of one of

HIS loveliest works, by the Great Architect of the Universe.

The surprising, and almost incredible, rapidity of communication effected by Steam, has been the means of introducing into our Conservatories rare, and, till of late, unknown Plants and Flowers, from distant climes.

Some of the most surpassing of the latter it has been our good fortune to copy, and our labours have been amply rewarded by the commendations bestowed upon our fidelity and precision of execution, by the Noble and Scientific possessors of Floral marvels, whose cultivation, in our ever-varying climate, they feared would prove impracticable.

In some instances such *has* been the case ; of many a gorgeous flower, that had been culled in the vast region of South America, and transported hither with anxious care, no vestige is left but our representation in Wax of its resplendent beauties.

In closing these remarks, we must entreat our Readers to take into their kindest consideration, that we do not desire this, our first attempt at description of our Art, to be regarded as a Manual of *perfect* instruction, but to be viewed simply in the light of a *Gradus*, containing, as it does, much valuable information hitherto only to be obtained orally.

LIST OF

THE MATERIALS

ESSENTIAL FOR

THE ART OF

MAKING WAX FLOWERS.

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LIST OF THE MATERIALS

ESSENTIAL FOR THE ART OF

MAKING WAX FLOWERS.

Patterns in paper of the various *Petals*, *Calyx*, &c. &c. : these are to be procured at Mr. Mintorn's Counter, in the Pantheon, Oxford Street.

A pair of Scissors, light and thin, such as are used by Surgeons.

A Cup to hold water.

A flat earthen-ware Palette, on which the colours are to be mixed.

A Curling Pin, which is made of Steel, and about five inches in length, with a globular head of glass.

Colours, which are eight in number ; namely, three tints of Yellow, one of White, a Crimson or Rose tint, and three shades of Blue.

These are sold in bottles, having a seal, on which is engraved, the address of our private residence, 36, Soho Square. We cannot hold ourselves responsible for colours offered, *as though* manufactured by us, unless the proper seal be attached to the cork.

One bottle of White and another of Green Down.

A dozen Brushes all of one size. This number will be found requisite, as each brush can only be used for one particular tint.

Three or four different sized small Sable brushes.

A dozen Sheets of Wax of each of the following colours. White, Lemon, Yellow, Pink, light Green, and dark Green.

Wires. Of these there are three sizes. One skein of each thickness will be requisite.

A Cake of Crimson Lake.

A Cake of Sepia.

GENERAL REMARKS

APPLICABLE TO

THE FORMATION

OF

ALL FLOWERS.

GENERAL REMARKS

APPLICABLE TO THE

FORMATION OF ALL FLOWERS.

To secure any thing approaching proficiency in the Art of making Wax Flowers, it is most essential that the Pupil, or Student, should know where to procure, how to test, and judge of the qualities of the materials, most particularly the principal one—Wax.

Without intending to arrogate to ourselves any merit of which we are undeserving, we can at once fearlessly avow that it is in *our* power, *exclusively*, to supply the best materials ;—and we say

this from the fact that our Parents devoted not only many years of constant attention to the preparation of every material connected with the Art upon which we are at present treating, but, in order to attain the perfection now reached, have in the course of years expended considerable sums of money.

In acknowledging, therefore, that *we* owe to *their* labours the advantages at present in our possession, we trust that we may be exonerated from any charge of personal vanity, or self adulation.

Having, with all possible respect to our Readers, thus *manfully* asserted our claims upon their attention and patronage, we shall proceed to state that the Wax we

use and sell possesses a peculiar elasticity and toughness ; so pliant is the material we manufacture, that each sheet can be elongated nearly an inch beyond the length it ordinarily bears.

Wax *commonly* sold, is of so flimsy and fragile a nature, that instead of yielding to the Curling pin in modelling, a fracture, in nine cases out of ten, is sure to occur, to the annoyance of the Pupil, and serving to generate a distaste to an elegant and interesting accomplishment.

It is to be remembered that *our* prepared Wax is of varied thickness.

For Roses, or thin-leaved Flowers, we select a corresponding material, When the *Petals* are remarkably thick, as in the

case of the *Magnolia*, we even double the thickest Wax to attain our object.

Study, united with a natural Taste, will speedily lead the Pupil to the knowledge of the appropriate substance required, as the fact cannot fail to be apparent that many of the Scotch, and China Tea-scented Roses, are more substantial, and bolder in their appearance, than the ordinary species.

The young persons at the Pantheon, entrusted with the sale of our works, and materials manufactured by us, are directed to afford Purchasers every desired information connected with the various articles required. We shall at all times be happy to see our Friends in Soho Square.

The Colours we use, which can also be obtained at the before named establishment, possessing the improvements arising from recent discoveries in Chymical Science, are warranted *permanent*, undergoing no change by the action of climate (proper care, of course, being taken) and at the same time are remarkable for the delicacy of their tints, combined with a faithful resemblance to the beautiful hues of Nature.

Our Brushes are constructed with the greatest care, and formed of the natural bristle, the points of which remain untouched.

Where a Flower requires fine work, or minute pencilling, the small Sable brushes

are to be used for this purpose, and they will be found essentially necessary in the imitation of Picotees, Geraniums, Carnations, Hearts'-ease, or Flowers of a similar character.

Before you commence cutting out, take care to render your Scissors loose in the rivet. Dip them constantly in the Cup of water at your side, to prevent their adhesion to the Wax; should they in spite of this become clogged, place them in your mouth, for a few seconds, and the heat will clear the edge.

And here we will remark upon a peculiar advantage belonging to our employment, which is, that not one of our ingredients is in the remotest degree deleterious, or

capable of creating the slightest Nausea to the most delicate and fastidious.

The Pupil will perceive that *our* Wax has a dull side and a glossy one.

The paper pattern must invariably be laid upon the *dull* side, so that in cutting out, you secure a sharp and clear edge; be cautious that you place the pattern in such a position as to cut with the grain of the Wax, which is easily ascertained, as it always runs with the length.

On the back of each paper pattern will be found the number of *Petals*, *Calyx*, &c. required to be cut out; this in all cases requires rigid attention, or the Harmony of Proportion desirable in the Flower will not be attained.

Spread half a sheet of Tissue paper over the table upon which you intend to work, so as to prevent the slightest dust, smut, or grease, from injuring the purity of your Wax.

Take up with the point of your Curling-pin the portions as you use them, and thereby prevent any unnecessary handling.

Great attention should be bestowed on the mixing of Colours.

Take with a small palette knife or *spatula*, out of the bottle, a minute portion of the required colour, and dip the end of the *brush stick* into water, letting the globe fall upon the Palette near the powder, and mix well together till the required tint be of the consistency of cream, and

perfectly smooth. We must caution our Readers against ever dipping the body of the Brush, or bristles, into water.

The various Brushes used, are held perfectly upright, and the colour applied somewhat rapidly over the Wax, taking care to go with the grain.

Before we proceed to give our directions for Colouring, it is necessary that the Pupil should know how to produce the various tints required.

A rich Crimson tint will be obtained by applying the Crimson powder, carefully mixed according to directions, to *White Wax*. This brilliant colour will be found essential in the formation of *Damask Roses*, *Camellias*, *Fuschias*, &c., &c.

A bright Scarlet is produced by using the same Crimson as before mentioned, upon *bright Yellow Wax*, and is applicable for the *Scarlet Dahlia*, *Poppy*, &c. &c.

A lighter Scarlet can be made by using the same colour upon light Lemon Wax.

Rose tints are gained by a judicious mixture of the Crimson with a portion of White powder, till the desired tint is visible.

The Lightest Blue is made from Blue No. 1, and is applicable to *Forget-me-nots*, &c.

An Azure resembling that splendid colour, *Ultra Marine*, usually manufactured from *Lapis Lazuli*, is equalled by our No. 2 ; and will be called into use for the *Nemofilia*, *Convolvulus Minor*, &c.

Shades of Purple, or Puce, can be obtained by an admixture of Crimson with Blue No. 2, and this will be required for *Violets*, *Purple Roses*, and *Dahlias*.

The same tint laid on most delicately will appear a shade lighter.

A mixture of White with the Purple is necessary in giving the natural colour to a *Rhodendron*.

For a light Green, use the lightest shade of Yellow and the darkest Blue; of the latter a very minute portion will be found sufficient, the colour being of so intense a character.

When a *Pomona* Green is required, mix the second Yellow with the darkest Blue, attending to the caution above given.

A dark Olive Green, such as is seen in the foliage of the Myrtle, is obtained by judiciously mixing the darkest Blue with the deepest Yellow.

For Primrose colour, mix the lightest Yellow with a small quantity of White, till you gain the delicate tint desired.

Using the lightest Yellow *alone*, gives you the colour of the *Laburnum*.

The two darkest shades of Yellow can be so mixed that any depth required can be obtained.

You may make any tint of Brown desired, by a careful mixture of the dark Yellow with Crimson, subduing the Orange tint thus obtained, by the addition of dark Blue, added in minute portions.

We now proceed to afford our brief directions for Colouring.

Be ever careful to avoid covering with your tint that portion of the *Petal* which is to be joined to the foundation of the Flower, as any moisture or colour prevents a proper and secure adhesion.

Where a *second* shade, or the indication of fibres be required, a small portion of the proper colour should be mixed in very thin Gum-water. Use this preparation most sparingly, or it will soon *fall off*, as though Cake colours (such as are used for Landscape painting, &c.) had been applied.

Avoid a repetition of your tint, or the Wax will become glossy.

METHOD OF MODELLING.

METHOD OF MODELLING.

FORMATION OF A

WHITE CAMELLIA.

(Camellia álba plèna).

The leaves having been cut out of thick Wax, agreeable to the instruction already given, we proceed to Colouring, for which purpose we select the lightest shade of Yellow, the brush to be applied as before directed.

The small *Petals* alone require colour, which is to be laid on softly, about the centre of each, the innermost to be darker than the rest.

The *Camellia* must be constructed on the largest sized wire ; the end intended to support the Flower, must be bent five times backwards and forwards, each bend of the length of a quarter of an inch, and half a sheet of White Wax is then to be rolled round the twisted and compressed wire, till it attains the size of an Orleans plum-stone.

The object of thus twisting the wire, and covering it with Wax, is to prevent the possibility of the Stem slipping from the Flower.

Dip the Curling-pin in water, for the same reason as that given regarding the use of the Scissors, place the *Petal* flat on the first finger of the left hand, the Curling-pin to be held in the right, so as to rest upon the centre of the upper part of the thumb, taking care that you insure it the power of revolving easily.

We now proceed to give the natural concavity to each *Petal*, which is effected by rolling the head of the Pin close to the edge of the portion of the Wax in use ; having done this, place the point of the Pin in the centre, and consult your Taste and judgment till you perceive that you have obtained the required natural form.

The first three *Petals* are attached close to the plum-stone shaped wax.

The four following rows, curled similar to the others, are so arranged that each is a little higher than the other, that the points of the succeeding rows are placed in the vacancy occasioned by the shape of the *Petals* already used, so as to avoid, what is never to be seen in Nature, one leaf growing absolutely at the *back* of the other.

On arriving at the sixth size, the Pin's point is placed upon the *dull* side of the Wax, so as to turn the *Petals* backwards; these and their successors, similarly treated, are to be placed a little below the work already completed.

Our next step is the making of the *Calyx*; the portions essential for its formation are to be cut, by the appropriate paper pattern, out of Wax the hue of a Primrose, and then coloured, on the dull side, with a delicate Green, the edges carefully touched with a lightish Purple Brown. Or should the Pupil prefer it, the Brown tint may be omitted.

The *Sepals*, or leaves of the *Calyx*, are first curled upon the glossy side, and afterwards upon the dull one, that the edges may turn back.

The three largest of these are applied close to the back of the Flower, and the small ones so placed as to form the figure of a double Trefoil.

In order to render the wire a perfect imitation of the Stalk, we take a strip of Green Wax, broad enough to completely cover the silk, and with the finger and thumb of the right hand roll it and press it tightly round ; this done, a tint of the Purple-brown colour already mentioned is to be applied.

Two or three Leaves in close imitation of those belonging to the *Camellia*, which we need scarcely say in their natural state look as though made of Wax, are placed upon the Stalk, in their relative positions, and the Flower is complete.

FORMATION OF

THE DAHLIA.

(Dahlia.)

After cutting the required number of *Petals* from the appropriate patterns from thick White or Yellow Wax, as the tint of the Flower requires, proceed to curl them.

The first twenty are to be rolled all over the glossy side of the Wax with the Pin, in order to enable the Pupil to lap each side of the top of the *Petal* so as to form a point.

Curl those to follow, close to the edge, on the glossy side, pressing the stem of the Pin down the centre, and then turning each upon the fore finger of the left hand, indent with the stem, held near the point, a Melon-shaped section, which should occupy the centre, leaving on each side as nearly as possible a quarter of the breadth of the *Petal*.

You next close the bottom portions about half way, so that the outside edges meet in the centre.

We now commence the formation of the Flower.

The wire intended for the Stalk is prepared exactly in the same manner as directed in our account of the *Camellia*,

with this difference, that the White Wax used in the foundation be somewhat larger for the *Dahlia* now in hand.

The first twenty *Petals* being placed on in rows of five, each row being of the same height, the others are added in rows of ten, each of these being a trifle lower than its predecessor, and observing that the bottom part of each *Petal* slightly touches the wire; without due attention to this direction you cannot hope to form your *Dahlia* in the natural shape.

It is also highly essential to bear in mind that each row of *Petals*, when placed in their proper position, must be coloured before you proceed to attach the next set.

The tints in all cases are to be in close imitation of those upon the Wax original, or the real Flower.

The *Calyx* is cut out of Lemon coloured Wax, and afterwards coloured with the lightest of the two Greens. The leaves are then curled upon the glossy side, the first ten of these are placed close to the back of the *Petals*. The remaining five leaves are cut from dark Green Wax, are curled backwards, and attached to the others ; after the stem has been duly covered, in the same manner as directed in the *Camellia*, the last five leaves of the *Calyx* are turned over it.

CONSTRUCTION OF A
YELLOW ROSE.

(Rosa Sulphurea.)

The Wax used in the formation of this elegant Flower is *especially* prepared, of a moderate thinness, and is not included in the list of “ Materials,” but must be procured separately, when the Pupil is desirous of Modelling this particular subject.

Cut the required number of *Petals* from the paper patterns as before directed.

Take a sheet of Lemon-coloured Wax, and double down the edge three or four times till you obtain the required thickness for the heads of the *Stamens*, then cut a minute fringe, leaving about a quarter of an inch at the bottom uncut.

Select a piece of the second sized wire, long enough for your Stalk, bend one end in a similar manner to that described in the formation of the preceding Flowers, then roll the uncut part of the Wax round it.

This done, colour the tops of the *Stamens* with the second Yellow, and whilst they are wet, dip them into the same colour, in powder, which will produce the effect of *Farina*.

The *Petals* are put on in bunches of three or four, according to the Model or natural Flower, bearing in mind that two *Roses* are seldom, if ever, seen exactly alike in their formation.

The outward *Petals* are turned back, as will be perceived in Nature; as the expansion or blowing of the Flower proceeds.

Most *Roses*, when full blown, are so globular in their form, most especially on the outside, that the exterior *Petals* require to be pressed and modelled with the thumb, till the necessary rotundity of shape be acquired.

The last two or three rows of *Petals* are placed rather lower than those preceding them.

The *Calyx* is cut out of Light Green Wax, and after being curled upon the glossy side is attached close to the back of the Flower ; and here it may be as well to observe, as a general rule, that nothing but the pressure of the finger is required to fix the wax in its proper position.

The Seed-cup, or *Ovary*, is formed by applying a sufficient quantity of Green Wax round the top of the stem, close to the *Calyx*, and gently rolling it through the finger and thumb, modelling it to its natural size and shape.

The Stem being covered with Green Wax, you may consider the Flower completed.

FORMATION OF A
PURPLE ROSE

(Rosa Purpurea.)

The imitation of this singular and beautiful variety is constructed precisely in the same way as the Yellow species, but with a slight difference in the materials.

The *Petals* being cut out by pattern from a rather thick White Wax, are then

coloured very delicately with Yellow No. 1, leaving a quarter of an inch from the bottom of each untouched ; when the Yellow is perfectly dry, tint the upper three fourths of each *Petal* with the Crimson colour, on both sides.

Take care, before you proceed to curling, that your last tint be also quite dry.

When you have completed the curling, colour every *Petal* with the Purple tint, for the making of which we have given directions in a previous portion of the Work.

The reason why we colour the *Petals* with Purple *after* they are curled, is, that that particular tint is liable to rub off in the process of Modelling.

The *Calyx* is formed of similar material, and corresponding shape with the last Rose, but receives the addition of a light tint of Crimson upon its Leaves.

Both Seed-cup and Stalk, made precisely like those of the Yellow Rose, are attached, and then tinted with a slight shade of Crimson.

CONSTRUCTION OF THE
PINK MOSS ROSE.

(*Rosa Muscosa.*)

This elegant Flower, so universally a favourite, is formed of Light Pink Wax. The peculiar character of this species is that of having more *Petals* in its centre than are found in any other Rose, which will speedily be apparent to the Pupil on perceiving the increased number of paper patterns.

After cutting out, colour the small *Petals* with a Rose tint, made as you will find described. Next you proceed to curling ; that done, place the *Petals* together in bunches of three, four, or five ; when these are securely attached, put on the outward *Petals* in rows of five.

The *Calyx* having been cut out of Light Green Wax, agreeable to pattern, we proceed to give to our Flower the peculiar addition from whence it derives its name.

For this purpose it will be necessary to procure a sufficient quantity of the finest Common Field Moss, which can be obtained nearly at all seasons of the year, at Butler's, and other established Herbalists in Covent Garden Market.

The mode of application is at once simple and easy, the proper quantity of Moss being pressed down upon the Wax with the point of the Curling-pin.

After constructing and applying the Seed-cup, and rolling the wire in Wax as usual, both of these are covered with Moss in the same manner as above directed.

The Moss Rose-Bud, always an object of admiration, and particularly so when about to expand, is thus formed.

From Pink Wax cut the required number of *Petals*, those for the centre are coloured a deep Crimson, and the succeeding ones of a lighter hue ; those intended for the outside of the Bud being much lighter still.

The foundation Wax, applied to the Stem-wire, prepared after the usual method, must be modelled into the shape of a Rose-bud, about half an inch in diameter, and three quarters of an inch in altitude.

Curl the *Petals* in the same way as you did in constructing the Yellow Rose, only be sure to place them very close together.

The *Sepals* of the *Calyx*, covered with Moss in the same way as directed for the full blown, is pressed tightly to the *Petals*.

The Stem and Seed-cup being treated as the last made, are also covered with Moss, and thus your Bud is perfected.

And here we deem it advisable to sub-join a List of the Roses whose appearance is most striking when Modelled in Wax.

The Austrian Briar Class.

The Tea-scented China Class, including,
Barbot. Fawn coloured.

Devoniensis. Cream coloured.

Eliza Sauvage. Pale Yellow with Orange
centre ; a most beauteous variety.

Leveson Gower. Fawn colour.

Perfection. Apricot tint.

Smith's Yellow. Straw colour.

Victoria. Fine Pale Yellow.

Triomphe du Luxembourg. Cream colour
with dark Pink edges.

Of the Noisette Class, the following,

Belle Antonine. Delicate Pink.

Angelina. Deep Purple Crimson.

Jaune Desprez. Bright Fawn colour.

This variety is remarkably large.

Of the Damask Perpetual Class,

Angelina. Bright Red, shaded with
Purple.

Crimson Perpetual. Brilliant Crimson.

Princess Royal. Brilliant Crimson.

Of the Sweet Briar Class,

Maiden's Blush. Pale Rose tint.

Of the Moss Rose Class,

Anemone, Pale Pink.

Brilliant. Bright Pink.

White Bath. Pure White, very Mossy.

FORMATION OF THE

WHITE AZELIA.

(*Azelia Indica Alba.*)

As in all cases commence operations by cutting out the *Petals* from appropriate patterns, observing that the Wax be thick in quality. The two to be placed at the bottom are to be cut right and left, so as to preserve the dull side of the Wax.

The middle *Petal* is first curled on the the glossy side near the edge, and then pinched in the centre with the finger and thumb till a seam is formed at the back.

This done, curl and pinch the side *Petals* in the same manner.

Take a sheet of White Wax, and turning the edge till you have formed a small hem, cut, as fine as possible, five *Stamens*. From the same material cut the *Pistil*, which is of a similar character to the *Stamens*, only larger and thicker.

Prepare a piece of the finest wire, cut to the required length, bending the end in the usual manner, and, taking care that the head of the *Pistil* overtops the *Stamens*, fix these firmly to the wire.

Then attach the two bottom *Petals* together, after which join the two side *Petals*, right and left, to the top one, and then place the bottom *Petals* at the base of the *Stamens*.

We now press the edges together on the inside of the Flower with the Curling-pin, so as to give to the *Corolla* the appearance and character of its being entire and undivided.

The *Calyx* having been cut by pattern from Green Wax, its five leaves are placed close to the tube of the Flower.

The Stem is covered with Wax rolled tightly round it in the ordinary method.

CONSTRUCTION OF THE
O R A N G E A Z E L I A.

(*Azelia Indica Aurantiaca.*)

This beautiful variety is formed precisely in the same manner as the White, of Yellow Wax, coloured with its own darkest tint.

FORMATION OF A
CARNATION, OR PICOTTEE.

(*Dianthus Coryophyllus*)

Cut, out of double White Wax, the glossy sides being closely united, the required number of *Petals*, tint these on one side with Light Yellow all over, except of course where they are to be joined.

The Purple tint, mixed with thin Gum-water as before directed, will be required in colouring the edges, and this delicate process will bring the Sable brushes into requisition.

Proceed to curl, first on the uncoloured side, and then upon the other close to the edge, so as to turn it a little upwards.

The *Stamens*, two in number, and almost as light as a feather, are cut out of White Wax, and then curled round the Pin till they assume the form of minute Ram's horns.

A morsel of Wax, not larger than a green pea, is carefully adjusted upon the Stem wire, duly bent at one end, and this done, we proceed to construct.

Place the horn-shaped *Stamens* on the centre of the foundation Wax, then surround them with five of the smallest *Petals*, at equal distances from each other. Continue to add rows of five, filling the vacant space observed in the preceding set.

When all the *Petals* are duly placed, the flower should, *en profile*, exhibit the form of the upper half of a Sphere.

The *Calyx*, cut out of Green Wax, is placed tightly round the neck of the Flower, and tinted near the stem with a darker shade of its own colour.

The wire being covered in the usual manner, your *Picotee* is completed.

MODELLING OF A

YELLOW CROCUS.

(*Crocus Vernus Aurantiaca.*)

From deep Yellow Wax cut out, by pattern, the required number of *Petals*.

The three for the outside are to be pencilled with a dark Green tint, making ten or twelve minute and delicate strokes, running from a little above the middle, down to the point of each, leaving the usual portion untouched to secure due adhesion.

Cut two *Stamens* out of doubled Yellow Wax, and fasten these to second sized wire, cut the length you intend for the stem ;

apply a little Gum water to the top of the *Stamens*, and dip them into the Orange Yellow colour, in powder.

Curl the *Petals* on the shining side of the Wax, first fix three that are unpencilled to the stem-wire, and then attach the others, taking care that their points fill the space left by the position of those already placed.

Let your *Calyx* be cut out of White Wax, then coloured with Light Green, and afterwards tinted with Purple Brown, so as to insure the hue observable in the Model or Natural Flower.

Cut a strip of White Wax and roll it over the wire *thickly*, to obtain the proper size of Stem.

CONSTRUCTION OF A
F U C H S I A .

(*Fuchsia Paviflora.*)

The *Petals* are cut from double White Wax.—The four longest of these are coloured Crimson, the others a dark Purple.

Having turned down the edge of a sheet of White Wax as before described, cut six or seven very fine *Stamens*.

Make the *Pistil* from the same sheet, somewhat longer and thicker; place it in the centre, and above the *Stamens*; attach these to the finest wire, and then colour them all with a rich dark Crimson.

Curl the Purple *Petals* on the glossy side, and then attach them to the base of the *Stamens*.

Those tinted Crimson may be curled on either side, bearing in mind that the cavity is to form the *interior* of the flower.

Place these close to the base of the Purple coloured, and then roll between your fingers the neck formed by their junction, till you obtain the desired shape.

Roll a small portion of dark Green Wax round the wire, close to the tube of the Flower, to imitate the Seed cup.

A thin strip of fine Wax, coloured with the Purple Brown tint, is used for forming the Stem in the usual way.

FORMATION OF THE
WHITE PASSION FLOWER.

(*Passifloreæ Cæruleo.*)

To form the three Purple *Anthers* to be observed on the top of the *Pistil*, roll White Wax round fine wires of about three quarters of an inch in length, till the proper size and length be obtained, remembering to make them thicker as you approach the top, which in itself is nearly globular.

Colour these *Anthers* with the darkest shade of Purple, and twist the ends of the three wires together.

In order to form the *Pistil*, place one over the other a sufficient quantity of Light

Green, Light Yellow, and White Wax, the latter being intended for the outside ; roll these together round second sized wire into the desired shape, the top being thicker than the base, which terminates in a globe of Lemon coloured Wax, representing the *Ovary* or Seed cup.

The three Purple *Anthers* are placed on the crown of the *Pistil*, so that their tops are equi-distant from each other, forming a triangle the sides of which are about an inch in length.

Five Ladle-shaped *Stamens* are next formed from the same union of Wax as used in the *Pistil*, properly cut by the pattern, curled and united to the stem of the *Pistil*, having been previously coloured

round the edges with the second Yellow.

Cut a piece of White Wax into a fine fringe, about half an inch deep, and two inches long, colour the fringe with a rich deep Purple, and roll it round the *Ovary*, turning the Purple portions over the globe, and touching the *Pistil*.

Double a piece of White Wax the same length as before, and snip the edge with the points of the scissors about the twentieth part of an inch; this short fringe being coloured Purple, upon its edge, is rolled close to the base of the preceding piece.

The Rays are formed from a double piece of White Wax, and cut in fine shreds to pattern; roll each between your finger

and thumb as for a stem, and when all are rolled, place them upright, and close to each other, upon a strip of White Wax about two and a half inches long, and half an inch deep, taking care that the Rays be so placed that their points extend about three quarters of an inch above the strip.

We now proceed to colour the points with blue No. 2, leaving the centres White, and tinting the base with Purple.

This done bend the points backwards, and arrange the Rays round the portions already attached to the Seed cup.

Place one sheet of Lemon coloured Wax between two of White, and of this cut out the *Petals*. Colour them on either side with Light Green. Curl upon the un-

coloured side, first with the head of the Pin round the edges, and then once down the centre.

The *Calyx* is cut from Light Green Wax, and curled upon the glossy side.

After placing the *Petals* so as to form a double Star, proceed to roll Green Wax round the stem, formed of second wire.

Although the Passion Flower be a native of the Brazils, it long ago found its way to those regions where the doctrines of Christianity are regarded as the sure road to Eternal Happiness.

Some Devotee, of a poetical temperament, whose thoughts were constantly bent towards the Faith in which he lived, discovered in this singularly beautiful

Flower, Mysterious Symbols, indicative of the Redeemer's sufferings and death.

The *Anthems*, are supposed to represent the three Nails used at the Crucifixion.

The Rays, the Glory of HIM who died upon the Cross.

The Purple Fringe, sometimes found with Crimson spots upon it, is said to resemble the Crown of Thorns.

The *Petals*, Ten in number, are types of those Apostles who were faithful and constant to their Heavenly Master.

The Three *Sepals* forming the *Calyx* are emblematic of the Trinity.

We need hardly add, that this Flower is held in esteem, almost amounting to Veneration, in Catholic countries.

MODELLING OF THE
WHITE VIOLET.

(*Viola Odorata.*)

Cut the *Petals* by pattern from White Wax and curl them on the glossy side.

Form the centre by affixing a small portion of Yellow Wax, about the size of a grain of Rice, to the finest wire; colour the top of this with Orange Yellow, using a Sable brush for the purpose.

Construct from Model or natural Flower.

Cut the *Calyx* out of Light Green Wax, attach the *Sepals* to the neck or tube.

Roll the same wax round your wire to form the stalk.

FORMATION OF THE
PURPLE VIOLET.

(*Viola Purpurea.*)

The *Petals* are formed of Dark Blue Wax, afterwards coloured with a Purple made from the Blue No. 2, and Crimson.

The construction is exactly similar to the one just described.

CONSTRUCTION OF THE
WHITE JASMINE.

(*Jasminum Alba.*)

Of the purest White Wax the *Petals* are constructed. Colour them with the White powder on the glossy side, and curl on the same.

Form the centre by attaching to the

finest wire, prepared as directed for other Flowers, two minute triangular points, of the Lightest Green Wax.

Fix the *Petals* to the centre in the shape of a Star, leaving the base of each to form the neck or tube.

The *Sepals* are cut from Dark Green Wax, and adjusted to the tube.

Cover the stem-wire with the same Wax, thinly applied.

THE YELLOW JASMINE.

(*Jasminum Pallida.*)

This variety is constructed precisely in the same manner, with the difference only that the *Petals* are cut from double Yellow Wax.

FORMATION OF THE

PINK GERANIUM.

(*Geranium Roseate.*)

Select the finest wire for Stem, prepare one end as usual.

From a small piece of double White Wax, cut five very fine points, about a quarter of an inch long, to form the *Pistil*; cut the same number, a little larger, to be placed round its base.

Cut and colour the *Petals*; the three bottom ones a very light Pink, the two

that are to be afterwards pencilled, a deep Rose colour, leaving a cone-shaped portion, about half an inch high, and a quarter of an inch at the base, uncoloured.

With a delicate Sable-pencil, lay on the first tint, made of a small portion of Cake Lake, mixed with our Crimson, without the addition of Gum-water.

The next tint is produced by adding a small quantity of Blue No. 2, to the colours above mentioned.

The intensely dark eye to be observed in the centre of the *Petal*, is imitated by mixing our Crimson, with Cake Sepia.

Curl the bottom *Petals* on the glossy side, and fix them to the base of the *Pistil*.

Then curl the upper ones, first on the shining side, and then with the Pin's point, down the space occupied by the cone-shaped portion, now pencilled over.

Cut the *Calyx* out of Lemon-coloured Wax, tint it with the Lightest Green, affix it to the back of the Flower, then cover the Stem-wire rather thickly with the same Wax.

Wash both *Calyx* and Stem with thin Gum-water, and take between your finger and thumb a pinch of Down, a stone-coloured preparation, and let it fall lightly over both Stem and *Calyx*.

The Down is similarly applied to the *Sepals* of the Primrose, *Auricula*, and other Flowers having this peculiar characteristic.

CONSTRUCTION OF THE
L A B U R N U M .

(Laburnum Alpinus.)

Let the *Petals* be cut from deep Yellow,
or Gold-coloured Wax.

Form the Stem of the finest wire, and
over the bent portion roll a piece of the
Lightest Green Wax into the shape of a
small Radish pod, about a quarter of an
inch in height.

Affix two of the small *Petals*, previously
curled, to the bottom of this Pod; the

succeeding pair, a size larger, are similarly curled, and then placed over those already attached.

Curl the back *Petals* first on the shining side round the edge, and with the Pin's point on the reverse side.

Using the small Sable-brush, pencil with Purple, in which the Crimson predominates, the back *Petal* according to Model or Natural Flower.

Fix the small square portion of those pencilled, to the base of the others, at their backs.

The *Calyx* is modelled of the Lightest Green Wax, and the *Sepals* adjusted in the ordinary manner. Roll some of the same Wax round the Stem-wire.

The Buds are made precisely like the Blossoms, saving the omission of the *Petal* at the back.

Both Buds and Flowers are provided with each a separate stem, and in making up it is desirable to commence with the smallest first ; affixing each to the main Stem by a proper length of wire. The larger Buds being followed by the Flowers, in their relative proportions.

In the West of England this beauteous and graceful Flower is universally known by the name of "The Golden Chain," a title both appropriate and poetical.

CONCLUDING MEMORANDA.

The succession of the various Flowers we have thus described, is nearly similar to the course we should pursue in instructing a Pupil.

We commence with those requiring much care and ingenuity in construction, and considerable explanation of their various details, in order to impress upon the Pupil's memory the most difficult parts connected with the Art; thus rendering the formation of Flowers much more easily constructed, an agreeable proof of their progress towards proficiency.

As it is our ambition, and most earnest desire, to copy in Wax any newly introduced Flower, and as we have been enabled to carry our wishes into effect by the condescending liberality of Noble and Generous Patrons, we have, in consequence, submitted to the inspection of those friends and supporters who have honoured our establishment by visiting it, many choice and curious specimens from Regions, till very lately, unexplored, and so completely at variance with what they had been accustomed to look upon, that, in some instances, we have been accused of indulging our fancy, and producing flowers such as were *not* to be found in Nature.

To all such well-intentioned Sceptics we have conscientiously pledged ourselves that our aim has been to represent with rigid fidelity and truth the Novelty supposed to be Apocryphal, and in so doing we have especially taken care not to exaggerate, in any way, the peculiar characteristics, no matter how eccentric in form, or singular in colour.

In the event of a Pupil coming to a determination to practice the Art for a continuance, we beg leave respectfully to suggest that a vast saving may be effected by purchasing the Wax by the gross, that is twelve packets of a dozen sheets each. As each dozen is sold separately at one shilling, and the twelve dozen may be had

for six shillings and sixpence, we need hardly say that the sum of five shillings and sixpence is saved to the Purchaser, who in fact obtains the articles at Wholesale price.

It was upon our Counter in the Pantheon, that Wax Flowers were first seen gracefully entwining, or occupying Alabaster Vases.

An immense variety of these classical, chaste, and elegant ornaments, made from Italian and Etrurian originals, have been imported by us, from the conviction that the delicate and semi-opaque nature of the Alabaster afforded the most suitable background, for the varied hues of our groups of Flowers.

Ladies who desire to preserve the work of their fair hands will find Glass-shades absolutely essential. Of these, as well as the Alabaster Vases, an endless variety will be constantly found at our Counter, and purchasing as we do in large quantities, they are to be procured upon the most reasonable terms.

We can also supply our lately invented Wax Leaves, appropriate to the various Flowers, and manufactured with such attention to the display of the Fibres, as to be with difficulty distinguished from the Originals.

The ordinary Wax and Cambric Leaves can be obtained as usual.

In Conclusion, we beg leave to observe,

that it is our intention to extend the connexion we have already formed, by having Agents in all the principal Towns in the Kingdom, for the Sale of our Productions and Materials.

Parties who may feel desirous of being appointed to the Agency, can obtain all information regarding Terms, &c., by applying to us through the medium of the General Post.

